

3. Have students listen to selections of traditional musics from Southeast Asia. Play brief 20–30-second excerpts, guiding students in their attention to the musical instruments and voices heard. Ask students to name or describe the timbres they hear. Vietnamese music is generally string oriented, while much of the traditional music of Cambodia, Thailand, and Laos tends to feature percussion instruments, including xylophones, gongs, and drums.
4. Play each musical excerpt again. This time, discuss the role, intention, or meaning of the music. Use liner notes, companion books or brochures, and selection titles as description.

LESSON 2

■ Objectives

Students will:

1. Listen and identify instruments of the *pi phat* ensemble.
2. Discover aspects of rhythm, melody, and texture by performing “Courtly Evening.”

■ Materials

1. Wooden xylophones, small hand (finger) cymbals, drums
2. Recording: “Lao,” from *Sounds of the World: Music of Southeast Asia* (Reston, VA: Music Educators National Conference, 1986)

■ Procedures

1. Have the students listen to the recording of a court music ensemble from *Sounds of the World*, tape 1, example 1. The ensemble in the recording is comprised of Lao refugees; they are playing in a style that is derived from the Thai *pi phat* ensemble also found in Cambodian culture. Describe the instrumentation: It includes melody instruments such as the *ranat* (wooden xylophone), the *kong wong* (circle of knobbed gongs with a characteristic mellow timbre), and the *pi nai* (oboe). It also includes the rhythm instruments *chap* (cymbals), *ching* (small cymbals), and *taphon* (double-headed drum).
2. Direct the students’ attention to the steady duple meter and lead them in patting the first beat of each measure (listen to the *chap* cymbals as a guide). Note the continuous melodies of xylophones and knobbed gongs, which are derived from a pentatonic scale. Emphasize the heterophonic texture, in which many layers of melodies occur simultaneously. Have the students tap the rhythmic ostinato of the *taphon* drum, as shown in figure 4.

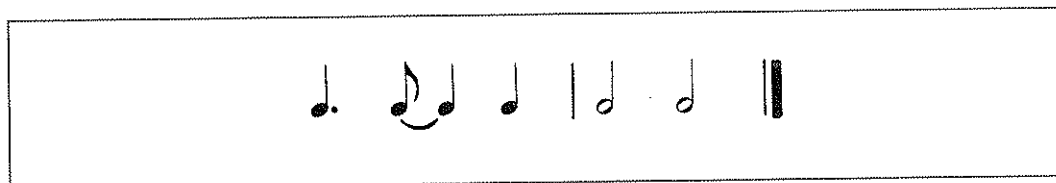


Figure 4. Rhythmic ostinato of the *taphon*

Figure 6. "Courtly Evening"

Courtly Evening

The musical score for "Courtly Evening" is presented in two staves. The lyrics are written below the notes. The score includes a four-measure ostinato at the bottom.

Lyrics:

Swirl-ing wind, you bring the smell of flow-ers sweet.
 All through the night breeze - es blow.
 In the even-ing birds are sing-ing still, and the
 moon is ris-ing up in the sky.
 All through the night breeze - es blow.
 In the even-ing birds are sing-ing still.
 All through the night breeze - es blow.

Four-measure ostinato:

The ostinato consists of four measures in 2/4 time, featuring a repeating melodic pattern.

Figure 5. Four-measure ostinato

3. Play a traditional *pi phat* orchestra composition, "Courtly Evening," using classroom instruments.

Melody 1: *ranat* (or wooden xylophone)

Melody 2: *pi nai* (use recorder substitute or wooden xylophone)

Rhythm: *ching* (or small cymbals): In the notation, "o" = "chop" (strike cymbals flat and hold together to prevent ringing) and "+" = "ching" (let cymbals ring). Play the finger cymbals every measure, alternating between "ching" and "chop."

chap (hand cymbals): Play one stroke on beat 7 of every 8 beats, letting the hand cymbals ring.

taphon (drum): Play a four-measure ostinato (as shown in figure 5)

- Begin by asking the entire class to sing "Courtly Evening" (see figure 6), on "nah" or another neutral syllable. The text printed in the example is a liberal translation of the nineteenth-century romantic song. Students may wish to clap lightly on the first beat of each measure.
- Demonstrate the role of the *ching* finger cymbals, the true conductor of the court orchestra, by dividing the class into singers and "chingers." The second group will chant "chop" as they muffle a clap with the cupped hands and will chant "ching" as they brush their fingers together in a quick clap. Switch groups; select a student to play the *ching* while the others chant.
- Double the melody on the xylophone. Add the second melody on recorder or on a second xylophone, calling attention to the independent lines that converge on the same pitch every four measures. If enough instruments are available, divide the class into groups and have everyone play a part.
- Add the drum ostinato and the hand cymbal part.

LESSON 3

■ Objectives

Students will:

- Listen to examples of *kaen* music.
- Demonstrate an understanding of texture by singing several versions of "Frère Jacques" in unison, in canon, and as a melody with chordal accompaniment on piano or Autoharp.
- Discover the principle of free-reed performance on the harmonica.
- Play a *kaen* piece arranged for classroom instruments.

■ Materials

- Recordings:
Thailand: Lao Music of the Northeast (Lyricord LLST 7357)
"Lao," from *Sounds of the World: Music of Southeast Asia* (Reston, VA: Music Educators National Conference, 1986)
- Piano
- Xylophones